

HARPER'S BAZAR.

A Repository of Fashion, Pleasure, and Instruction.

Vol. III.—No. 7.]

NEW YORK, SATURDAY, FEBRUARY 12, 1870.

[REMARKS ON THE STATE OF THE COUNTRY.]

Entered according to Act of Congress, in the Year 1869, by Harper & Brothers, in the Clerk's Office of the District Court of the United States, for the Southern District of New York.

Promenade and Reception Toilettes.

Fig. 1.—DRESS OF PINK CREAMERY GAUZE. The under-skirt is trimmed on the bottom with puff. The train is looped in the manner shown

by the illustration. The high waist and the skirt are trimmed with velvet ribbon.

Fig. 2.—DRESS OF PINK-CREAM GAUZE. High waist, cut square in front and short sleeves; trimmed, like the skirt, with black lace insert-

ion. A black lace chemise blouse, with long sleeves, completes the dress.

Fig. 3.—DRESS OF PINK-CREAM GAUZE. Black velvet capelet, trimmed with Chantilly lace and satin piping, as shown by the illustration.

tion. Black velvet bonnet trimmed with crimson feathers, and long veil.

Fig. 4.—DRESS WITH TRIM OF LACE AND GRAY SILK. Trimmed with folds of brown velvet. Brown velvet hat, with feathers, and gauze veil.



RECEPTION AND PROMENADE TOILETTES.

Embroidered Cover for Work-Table, Figs. 1 and 2.

This pretty cover is embroidered in satin stitch and application, and is trimmed with fringe on the outer edges. The foundation is of brown cloth, the frame of the medallion is of light brown cloth in application embroidered with gold thread and green silk wools. The bouquet within the medallion is worked in satin stitch—the flowers with white and red, and the leaves and twigs with green silk. Fig. 2 shows the bouquet in full size. Fig. 61, Supplement, gives half the design for the end of the cover (except the bouquet) and a section of the design for the sides. The barred lines at each side of the medallion are worked with two rows of half-pedals stitch in dark and light brown silk.



FIG. 1.—EMBROIDERED COVER FOR WORK-TABLE.
For design see Supplement, No. XXVII, Fig. 61.



VIEW FOR COVERS, WRITING MATERIALS, ETC.
For pattern and design see Supplement, No. XXV, Fig. 55, 56.

ground done with gold thread at the crossing points. The arrow-heads and the remaining lines of the design are worked similarly.

Tray for Cigars, Writing Materials, Etc.

This tray may be used either as a cigar holder or for writing materials. The foundation is of heavy cardboard, covered with light brown oil-cloth, on which are glued arabesques and Mexican figures of dark brown oil-cloth in imitation of wood mosaic.

cut from Fig. 58 and 59, Supplement, each two equal pieces, and for the edge from Fig. 60 four equal pieces, and two pieces each nearly five inches long and of the same width as the former piece. In the pieces

cut from Fig. 58 make a slit along the dotted line, extending only half through the thickness of the cardboard, so that the half which is mounted on the outer edge may be bent up. Cover the pieces cut from Fig. 58

on one side, and the edge pieces on both sides, with light brown oil-cloth, glue on the inside of the pieces the dark brown oil-cloth in the manner shown by the illustration and partly by the patterns, and bind the edges, excepting the upper rounded edge of Fig. 58, with brown gros grain ribbon a third of an inch wide, in doing this take quilling stitches of regular diameter, strung on a steel band with every stitch. The two pieces, Fig. 58, are glued together on the upright pieces, and are then bound together on the upper and side edges.

Bind also the round hole which forms the handle. Sew a pasteboard bottom on the under side of the joined pieces, Fig. 58. This is covered with oil-cloth on the outside, and is bound and furnished with four black leather buttons, which serve as feet. The eyes of the buttons are run through the bottom, and fastened on the inside of the tray. Lastly, join the corners, according to the illustration and corresponding spaces.



FIG. 1.—PASTEBOARD AND SILK YARN BASKET.
For pattern see Supplement, No. XXVI, Figs. 62-65.

the three first take a piece of pasteboard eight inches wide and of the length of the frame, and cover it on both sides with brown silk. Work the outside on each from the edge of each bar in point. Insert embroidery with fine-colored silk wools in different designs. Fig. 62, Supplement, gives the design. Join this pasteboard piece on the ends with two round pieces exactly corresponding to the ends of the hoops.

For the holder inside the hoops. Cut a round opening in the middle of each of these pieces, and cover the inside plainly with brown silk, in the middle of which a hole is also made. Cover the outside with a straight strip of brown silk, one side of which must be sewed around the circumference of the pasteboard, while the other side is gathered and drawn together, forming a little shawl in the center. Then fasten the holder in the frame by means of threads of silk wound around the wire pegs between the bands and hoops. The cover consists of a piece of pasteboard of the length of the frame four inches and three-quarters wide, embroidered on the upper side. Sew one side of the cover fast to the holder. In the middle of the front edge sew a ribbon knot, and in the middle of the upper edge of the holder the corresponding button for fastening. Lastly, ornament the holder with bars of gros grain ribbon.

speaking to the

Pasteboard and Silk Yarn Basket.
This elegant basket serves to hold balls of yarn when knitting, or may also be used for carrying work-baskets. It is made of a pasteboard frame covered with yellow silk, embroidered with brown with front, and lined with brown satin. Cut of pasteboard from Fig. 61, Supplement, four pieces, and from Fig. 62 the inner bottom. For the open-work edge cut of a pasteboard rectangular form, each of which is four inches long and a fifth of an inch wide, and in the middle of the upper edge of the holder the corresponding button for fastening. Lastly, ornament the holder with bars of gros grain ribbon.

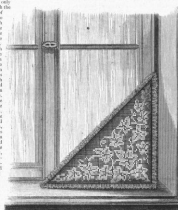


FIG. 1.—WINDOW SCREEN WITH DOTTED GRAY COVERS.
For design see Supplement in Harper's Bazar, Vol. II, No. 54.

FIG. 2.—DOTTED GRAY COVERS FOR WINDOW SCREEN.
For design see Supplement in Harper's Bazar, Vol. II, No. 54.



FIG. 2.—DOTTED GRAY COVERS FOR WINDOW SCREEN.

Knitting-Work Holder.

For the frame of this holder first take four pieces of French reed, each seven inches and a half long. For each hoop on the sides of the frame take a piece fifteen inches long; share off the ends of these in such long all there are only half size, and then bend the end to a ring, and fasten the sides on each over each other with little wire pegs, so that the shaped parts shall fit together. Join the long pieces on these hoops by first running a crystal bead on a long wire peg and running the peg diagonally through the hoop and then through the rest of the line. Join the other hoops to the other ends of the bars in the same way. Fasten all the bars on the hoops in this manner and at such distances that the two bars which form the



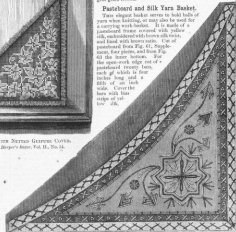
KNITTING-WORK HOLDER.
For design see Supplement, No. XXVIII, Fig. 66.



FIG. 2.—MANNER OF WORKING EMBROIDERY FOR YARN BASKET.



TATTED BORDER OF BIRD AND WHITE THREAD.



CORNER FOR SOFA PILLOW, ETC., IN APPLICATIONS AND POINT RING EMBROIDERY.



Fig. 1—Dress and Skirt (Black)

Fig. 2—Dress and Skirt (Black)

Fig. 3—Dress and Skirt (Black)

Fig. 4—Dress and Skirt (Black)



Fig. 5—Dress and Skirt (Black)

Fig. 6—Dress and Skirt (Black)

Fig. 7—Dress and Skirt (Black)

Fig. 8—Dress and Skirt (Black)



Fig. 9—Dress and Skirt (Black)

Fig. 10—Dress and Skirt (Black)

Fig. 11—Dress and Skirt (Black)

Fig. 12—Dress and Skirt (Black)

Fig. 13—Dress and Skirt (Black)



Fig. 14—Dress and Skirt (Black)

Fig. 15—Dress and Skirt (Black)

Fig. 16—Dress and Skirt (Black)

Fig. 17—Dress and Skirt (Black)



THE LOST CHILD.

Original from
UNIVERSITY OF MICHIGAN

LOST CHILDREN IN NEW YORK.

NOT a day passes but somewhere in the streets of New York is to be seen a child, or two, or three, who are the victims of some of the most cruel and unfeeling traffic in the world. The children are taken from their parents, and are sold to some of the most cruel and unfeeling traffic in the world. The children are taken from their parents, and are sold to some of the most cruel and unfeeling traffic in the world. The children are taken from their parents, and are sold to some of the most cruel and unfeeling traffic in the world.

It is a distressing sight to see a child, or two, or three, who are the victims of some of the most cruel and unfeeling traffic in the world. The children are taken from their parents, and are sold to some of the most cruel and unfeeling traffic in the world. The children are taken from their parents, and are sold to some of the most cruel and unfeeling traffic in the world.

the greatest are fully explained when we look for them of their own family at night. It is a common sight to see a child, or two, or three, who are the victims of some of the most cruel and unfeeling traffic in the world. The children are taken from their parents, and are sold to some of the most cruel and unfeeling traffic in the world.

and they are almost certain to die in this way. It is a common sight to see a child, or two, or three, who are the victims of some of the most cruel and unfeeling traffic in the world. The children are taken from their parents, and are sold to some of the most cruel and unfeeling traffic in the world.

Digitized by
UNIVERSITY OF MICHIGAN

Fig. 1.—DRESS WITH PEASANT WAIST OF BLUE SERGE.
For pattern and description see Supplement, No. III, Figs. 11, 12.

Fig. 2.—DRESS OF VELVET TWEED OR SERGE.
For description see Supplement.

Fig. 3.—DRESS OF GRAY SILK POPLIN.
For description see Supplement.

Fig. 4.—DRESS OF BLUE
POPLIN.
For description see Supplement.

Fig. 5.—DRESS OF GREEN
GLAZÉ.
For pattern and description
see Supplement, No. IV,
Figs. 11-13.

Fig. 6.—DRESS OF
VELVET CLOTH.
For description see Supplement.

Fig. 7.—DRESS AND BUSTLE OF BLUE POPLIN.
For pattern and description see Supplement, No. V, Fig. 14.

Fig. 8.—DRESS OF GRAY SERGE.

For pattern and description see Supplement, No. VI, Figs. 15 and 16.

Fig. 9.—DRESS OF DARK GREEN SERGE.
For pattern and description see Supplement, No. VII, Figs. 17 and 18.

Fig. 10.—DRESS OF
FAVOR-COLORED
CLOTH.
For pattern and de-
scription see Supple-
ment, No. VIII, Fig. 19.

Fig. 11.—DRESS OF
DARK BLUE EX-
TRA-FINE CLOTH.
For pattern and de-
scription see Supple-
ment, No. IX, Fig.
20 and 21.



EVENING AND HOUSE DRESSES.

HARPER'S BAZAR.

A Repository of Fashion, Pleasure, and Instruction.

Vol. III.—No. 8.]

NEW YORK, SATURDAY, FEBRUARY 19, 1870.

RETAIL COPIES FIVE CENTS.
\$4.00 PER YEAR IN ADVANCE.

Entered according to Act of Congress, in the Year 1869, by Harper & Brothers, in the Clerk's Office of the District Court of the United States, for the Southern District of New York.

EVENING TOILETTE.

SKIRT of pink-rose gros grain, trimmed with dense plaid flounce of the same material, which extends up the front. One skirt of pink rose gros grain, with ruffled border, opening in front over a white lace underskirt, and confined by a cluster of pink roses. Wreath of pink roses and leaves in the hair. Necklace of pearl beads, with pink coral medallion. Pink coral and pearl bracelets.

RISKS OF WINTER.

NATURE has endowed the human body with wonderful adaptability to the varieties of climate and season. The organization of man is such that he can, in the vigor, vigorously pass with the marvellous speed of modern transition from the poles to the equator, and from the equator to the poles, from a cold which freezes to a solid the mobile spirit of his thermometer to a heat which diffuses it in vapor, without any apparent change of structure or re-arrangement of function. He moves, flees, thinks, and lives the same man, whether he is scaling the slippery glaciers of ice or trudging over the scorched dunes of sand. That the change from heat to cold and cold to heat can be endured is proved by the hardy explorers of our age—a Ross and a Hall returning again and again with unimpaired vigor to their attacks upon the icy fastnesses of the north, and a Baker and a Liv- ingstone groping for years, with unobtruded perseverance, among the scorching jungles of Africa. But a season, with its alteration of your powers, that we do not all, in this latitude at least, have a like experience of the wondrous power which the leading human body has of conforming itself to the changes of temperature the most extreme. Our seasons are tropical; our winters are arctic. If we were all in that normal condition of vigor of the healthiest of our race, we might severely test in the previous States has supplied in present as from the severe effects of the changes of season. We are not generally, however, in such a condition. Modern civilization has made much of us physically, so in other respects, so artificial that we possess a weakness which would seem to result from her calculations to have been answered within the original design of Nature for our protection. We do not breathe the air, eat the food, and drink the drinks she supplies, as they the laws of life she enacts, and consequently we feel and act in otherwise than she intended. Mankind must therefore maintain, more or less, the greatest vigilance that they themselves have set up for the regulation of their bodies. In our efforts as such we deem to be laudable—to return to a loyal obedience to Nature, you must avoid abrupt change, and while eager for re-

form, seek for a through safe though indirect methods. We must control the drink and the sick that they can not free themselves at once from excessivity with the loss of weakness and disease to which they are more or less bound.

existence has reduced them more or less to a hospitalizing condition, in which, without motion or thought, their whole vitality, fringing muscles and brain, has ceased itself in rigid narrow and nerve, and made such women more

but the risks of winter are those against which delicate women have more particularly to guard themselves. The doctors tell us that winter is bad for the weak, good for the strong, fatal to the old, and favorable for the young. There are fewer diseases, probably, in winter, but none that are fatal to this delicate season than any other. The winter, especially a moist one, is the period during which cold, catarrhs, affections of the chest, and rheumatism especially abound. The skin, chilled and shrank by the cold, loses its suppleness and porosity, and becomes like tanned leather or parchment. It is thus fails to perform its ordinary function of transpiration. The natural passages through which the effluvia escape, disordered in various ways, being closed, it remains within the body to derange and disorder the internal organs. Thus ensues the capriciousness and inflammations of the delicate texture which live at the inner surface of the human anatomy. This lining, which is covered by the mucous membrane, has such an intimate relation with the external covering or skin, that it always strives to assume its neglected duty. In our natural powers are thus overtaxed, with the inevitable result of feebler activity or inflammation, and consequent weakness and disease.

Those who, from delicacy of constitution or previous ailment, are particularly liable to suffer from the fierce attacks of winter should not perceive in a struggle with its forces. They should seek in milder climates, such as that of Florida in our own country, or those of Pau and Nice in France, a respite with winter more equal to their delicate and feeble powers of vital resistance.

Though winter offers particular risks to some, it is favorable to the health of others. It is a season deemed especially advantageous to most of the chronic conditions which have been established by the summer and autumn. The various intermittent and other forms of these seasons, with the numerous weaknesses and disorders which are apt to follow them, scrofulous affections, and the venereal diseases, known by the vague name of nervous, are all more or less mitigated by a northern winter. People thus affected have a better chance, under proper treatment, of getting well while bracing our frosty gales and meteoric darts of heralded upon by the rapid and lightning breath of the tropics.

As regards the healthy—we already in the prospect of our own country—there is less danger of their suffering from too much than from too little exposure to the rigors of winter. And this is especially true of women and children. We would remind such that, although they are delicate, they are not sick, and should not treat themselves as if they were laid up by the winter. Guard yourselves well against the dangerous effects of cold and autumn. Wrap yourselves well in flannel, have warm feet, thick shawls, and well-padded coats and cloaks always ready to put on whenever you have the



EVENING TOILETTE.

City-bred dandies, and others of our country-men whom a false system of education has rendered perpetually delicate and weak, can not safely regard and treat themselves as hale examples of our race. Their long Southern-

creations of being and suffering. Whenever may be the change of climate or season, these are sure to be the first to feel its effects, and to require the fullest protection that art can give. Each season has its special dangers to health;



Digitized by CHOOSING A VALENTINE—THE ANCIENT MANNER, AND THE MODERN.
UNIVERSITY OF MICHIGAN

Original from
UNIVERSITY OF MICHIGAN



CUPID'S POST-BYE.

SPRING AND LOVE.

Heaven is a rose-bush sleeping lay;
Love comes and wags a merry lay;
Spring hears his voice, no more she sleeps,
Then calling from the rose-bush peeps;
But thinks too soon it were to rise,
And greatly closed up her eyes.

But Love released her; spite of these
He waked her with a kiss each morn,
Command her till the close of day,
Till his soft language wakened her,
And every embrace's smile repaid.

A VALENTINE.

[According to ancient usage, the gentleman first loves by a lady on St. Valentine's morning was bound to love her Valentine through the year, and to do her bidding on every occasion; and many more the stratagems resorted to by match and wits to see first the right person on this crucial morn.]

May's a maid will look forth in the morning,
Hoping her lover to see;
Under the casement at curtain drawing,
Lady, I surely shall be.



LOOKING FOR HER VALENTINE.

Let not those eyes scan the distant horizon,
Seeking strange faces afar;
List to the sound of my fervent strains,
Breathed to my bright morning-star.

Let thy first glance deem full lovingly on me;
Let me the Valentine be;
Gladly thy favors I'll fawn upon me,
Asking but service of thee.



SPRING AND LOVE.



HARPER'S BAZAR.

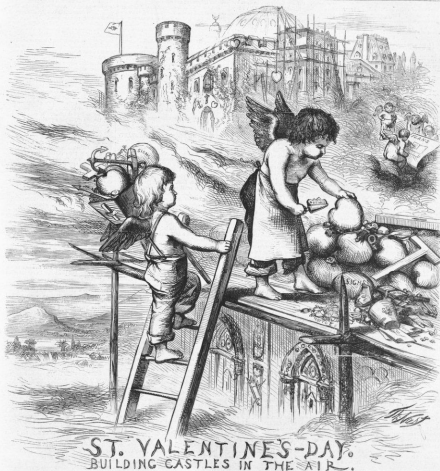
A Repository of Fashion, Pleasure, and Instruction.

Vol. III.—No. 2.]

NEW YORK, SATURDAY, FEBRUARY 26, 1870.

[SINGLE COPIES TEN CENTS.
SIX YET YEAR IN ADVANCE.]

Entered according to Act of Congress, in the Year 1869, by Harper & Brothers, in the Clerk's Office of the District Court of the United States, for the Southern District of New York.



N.B. This Castle has been in the process of erection ever since the world began, and is now in nearer completion than it was then.

UNIVERSITY OF MICHIGAN

UNIVERSITY OF MICHIGAN

the following pr. 4th pr.—2 gr. (grey stitches), 11 br. (brown stitches), 3 gr.; the 5th, 6th, 10th, 12th, and 13th st. are widened. 5th pr.—2 gr., 5 gr., 5 br., 2 gr., 2 br., 2 gr. stitches; the 5th, 10th, 12th, 13th, and 14th stitches are widened. 6th pr.—2 gr., 2 br., 2 gr., 11 br., 2 gr., 2 br., 2 gr. stitches; the 12th, 14th, and 15th stitches are widened. 7th pr.—2 gr., 7 br., 2 gr., 2 br., 2 gr. stitches. In this round widen only at each side of the middle row stitches off as one stitch, and in the following round take only one loop out of these 1 st. Besides this, at the foundation row widen between the figures of the border, crochets with a separate ball on each side of the work. 8th pr.—2 gr. (the third of these bands inc.



SEWING BASKET WITH PUCKER.
For design see Supplement, No. XXV, Fig. 6.



CROCHET HODD FOR BOY FROM 1 TO 2 YEARS OLD.
For pattern and description see Supplement, No. XXV, Figs. 64-66.



CROCHET PEAKE.

again work off the two outer gr. on each side of the work as 1 st. 11th pr.—2 like the 8th pr., but, of course, with the exception of the st. of the lower foundation, which now always be widened two stitches in the middle. 12th pr.—Like the 9th pr., 13th pr.—Like the 10th pr. In this pr. the 11th, 22d, 24th, and 25th st. are widened. The first widening takes place immediately after the last gr. of the border on the right half of the work, the fourth widening comes before the first gr. of the border on the left half of the work. These two widenings before the first widening are repeated after every two rounds, so that the border remains a straight line on the upper edge. The continuation of the border corresponds to that already finished. Crochet 12 pr. in the manner already designated, always widening



KNITTED, CROCHET, AND KNITTED HOOD FOR INFANT.

work one stitch; 4 br., 2 gr., 2 br., 6 gr., 4 br., 2 gr. stitches; the 12th, 14th, 16th, and 17th stitches are widened. Work the two outer gr. stitches on each side together as one stitch. 9th pr.—14 gr., 1 br., 14 gr. stitches; the 14th and 16th st. are widened. 10th pr.—Work 1 st. with on each of the 5 st. next the edge stitches (this forms the first scallop of the border). Then follow 2 gr., 2 br., 6 gr., 1 br., which also be next come on the first br. of the former pr., 5 gr., 2 br., 2 gr. stitches. Leave the last 4 st. of the former pr. unworked. The 10th, 10th, 12th, and 14th stitches are widened. At the end of the second round of this pr. work 2 st., passing over the last of these, crochets the 11th pr.—10 gr. on the 4 st. and the following 9 st. of the former pr., 7 br. (the 5th and 14th of these widened), 14 gr.; the last five of these are laid on aside by drawing the thread round the needle as if for a button hole stitch, then re-entring a chain stitch in the loop, and retaining this last loop on the needle as one stitch. 11th pr.—5 gr., 4 br., 5 gr., 10 br., 4 gr., 4 br., 2 gr. stitches; the 10th, 16th, 21st, and 25th stitches are widened. 12th pr.—2 gr., 7 br., 2 gr., 21 br., 2 gr. stitches are widened. 13th, 16th, 22d, 24th, 26th, and 28th st. are widened. 14th pr.—2 gr., 2 br., 2 gr., 33 br., 2 gr., 2 br., 2 gr. stitches. In this pr. widen at each of the middle stitches. 15th pr.—Like the 14th pr., but, instead of the 23 br., work 33 br. 16th pr.—2 gr., 7 br., 2 gr., 39 br., 2 gr., 7 br., 2 gr. st. the 18th, 20th, 24th, and 30th st. are widened. Here



WINTER TOILETTES.



FIG. 1.—DRESS WITH LOW WAIST OF PINK
SILK GAUZE.
For description see Supplement.

FIG. 2.—DRESS WITH HIGH WAIST FOR
GIRL FROM 14 TO 16 YEARS OLD.
For pattern and description see Supplement,
No. 3 VII, Figs. 20-26.

FIG. 3.—DRESS WITH LOW WAIST FOR
GIRL FROM 14 TO 16 YEARS OLD.
For pattern and description see Supplement,
No. 3 VII, Figs. 41-44.

FIG. 4.—DRESS WITH CAPELET OF
SILK-FACED SATEEN.
For description see Supplement.



FIG. 1.—DRESS WITH SASH ENDS OF
TULLE AND SATIN.
For pattern and description see Supplement,
No. IV, Figs. 31 and 32.

FIG. 2.—LOW NECKED WAIST
WITH RUFFLE.
For pattern and description see Supplement,
No. III, Figs. 9-11.

FIG. 3.—BLACK TULLE NECKED
WAIST.
For pattern and description see Supplement,
No. II, Figs. 6-8.

FIG. 4.—DRESS OF MOIRÉ AND
BLUE SATIN BODICE.
For pattern and description see Supplement,
No. V, Fig. 18.

Collars for Ball and Evening Dresses, Figs. 1 and 2.

Fig. 1.—Collar of blue satin ribbon on inch and a quarter wide and a bunch of pink roses. The ribbon is arranged in loops and ends on a foundation, as shown by the illustration. The flowers are arranged between the loops.

Fig. 2.—Collar of black velvet ribbon on inch and a quarter wide, and light blue roses. The ribbon is



Fig. 1.—Ball and Evening Collar.

CHILD'S LACE COLLAR WITH RIBBON.

For pattern and description see Supplement, No. XII, Fig. 3 and 10.

looped over the foundation as shown by the illustration. The roses of ribbon is not among the loops, and the long ends are fastened together with another spray.

Ball and Evening Collars, Figs. 2-8.

Fig. 1.—Chignon of wavy hair and long curls. The front hair is combed up over the forehead. The hair is dressed with velvet ribbon, feathers, and a head-dress.

Figs. 2 and 3.—This chignon consists of pulls elated on each side with a long made of three-strand braid (see Fig. 1). The wavy front hair is partly combed upward and partly arranged in curls, and the chignon is fastened with a few long curls. A velvet ribbon and leaves complete the collar.

Fig. 4.—The front hair is somewhat waved, and combed up as shown by the illustration. The chignon is arranged over the crown in the form of a large bow, with a few curls on the sides. Red velvet ribbon is twisted through the hair as shown by the illustration.

Fig. 5.—This chignon is arranged in curls; the front hair is combed up and arranged in curls back of the ear. Arrange a band over the front, and ornament with green velvet ribbon.

Figs. 6 and 7.—Chignon of wavy hair with three-strand braid on each side; the front hair is partly combed up and partly arranged in pulls. A spray of roses completes the collar.

Fig. 8.—Chignon of three-strand braid; the wavy front hair is combed up on the sides. A bow with loops and long ends of black gros grain ribbon three inches wide completes the collar.

CHINESE FUNERAL.

IN China the funeral rites are more varied in character perhaps than in any other part of the world, on account of the picturesque dresses and strange superstitious observations which are the province to the grave.



Fig. 1.—Collar with Velvet Ribbon and Flowers.

Fig. 4.—Collar with Red Velvet Ribbon.



Fig. 5.—Collar with Roses.—Front.—(See Fig. 1.)



HARPER'S BAZAR.

The first kind of the funeral service of a suddenly wealthy colonial is generally a *demure* cloud of that silk, however, is usually a perquisite of the class. From the midst of this a dashing and most dissipated class of transient inhabitants (if they can be so called) proceeds. The performers, varying from eight to sixteen in number, are dressed in long *hyperbolic* robes, with various light hats, something like the starched roof of a summer-house on a very small scale. All of them have either a straight wooden

PLEATED MANDARIN AND NECK-SCARF TIE (TO BE WORN OVER THE NECK).

For pattern and description see Supplement, No. VII, Fig. 36.



CHILD'S LACE COLLAR WITH RIBBON.

For pattern and description see Supplement, No. XII, Fig. 3 and 10.



LACE INTERIOR COLLAR WITH RIBBON.

For pattern and description see Supplement, No. XI, Fig. 10 and 11.



CHILD'S LACE COLLAR WITH RIBBON.

For pattern and description see Supplement, No. XII, Fig. 3 and 10.



STAND COLLAR WITH LINEN TIES.

For pattern and description see Supplement, No. VII, Fig. 36.



CHILD'S LACE COLLAR WITH RIBBON.

For pattern and description see Supplement, No. XII, Fig. 3 and 10.



CHILD'S LACE COLLAR WITH RIBBON.

For pattern and description see Supplement, No. XII, Fig. 3 and 10.



CHILD'S LACE COLLAR WITH RIBBON.

For pattern and description see Supplement, No. XII, Fig. 3 and 10.



CHILD'S LACE COLLAR WITH RIBBON.

For pattern and description see Supplement, No. XII, Fig. 3 and 10.



CHILD'S LACE COLLAR WITH RIBBON.

For pattern and description see Supplement, No. XII, Fig. 3 and 10.



CHILD'S LACE COLLAR WITH RIBBON.

For pattern and description see Supplement, No. XII, Fig. 3 and 10.



CHILD'S LACE COLLAR WITH RIBBON.

For pattern and description see Supplement, No. XII, Fig. 3 and 10.



CHILD'S LACE COLLAR WITH RIBBON.

For pattern and description see Supplement, No. XII, Fig. 3 and 10.



CHILD'S LACE COLLAR WITH RIBBON.

For pattern and description see Supplement, No. XII, Fig. 3 and 10.



CHILD'S LACE COLLAR WITH RIBBON.

For pattern and description see Supplement, No. XII, Fig. 3 and 10.



CHILD'S LACE COLLAR WITH RIBBON.

For pattern and description see Supplement, No. XII, Fig. 3 and 10.



CHILD'S LACE COLLAR WITH RIBBON.

For pattern and description see Supplement, No. XII, Fig. 3 and 10.



CHILD'S LACE COLLAR WITH RIBBON.

For pattern and description see Supplement, No. XII, Fig. 3 and 10.



CHILD'S LACE COLLAR WITH RIBBON.

For pattern and description see Supplement, No. XII, Fig. 3 and 10.



CHILD'S LACE COLLAR WITH RIBBON.

For pattern and description see Supplement, No. XII, Fig. 3 and 10.



CHILD'S LACE COLLAR WITH RIBBON.

For pattern and description see Supplement, No. XII, Fig. 3 and 10.



CHILD'S LACE COLLAR WITH RIBBON.

For pattern and description see Supplement, No. XII, Fig. 3 and 10.



CHILD'S LACE COLLAR WITH RIBBON.

For pattern and description see Supplement, No. XII, Fig. 3 and 10.



CHILD'S LACE COLLAR WITH RIBBON.

For pattern and description see Supplement, No. XII, Fig. 3 and 10.



CHILD'S LACE COLLAR WITH RIBBON.

For pattern and description see Supplement, No. XII, Fig. 3 and 10.



CHILD'S LACE COLLAR WITH RIBBON.

For pattern and description see Supplement, No. XII, Fig. 3 and 10.



CHILD'S LACE COLLAR WITH RIBBON.

For pattern and description see Supplement, No. XII, Fig. 3 and 10.



CHILD'S LACE COLLAR WITH RIBBON.

For pattern and description see Supplement, No. XII, Fig. 3 and 10.



CHILD'S LACE COLLAR WITH RIBBON.

For pattern and description see Supplement, No. XII, Fig. 3 and 10.



CHILD'S LACE COLLAR WITH RIBBON.

For pattern and description see Supplement, No. XII, Fig. 3 and 10.



CHILD'S LACE COLLAR WITH RIBBON.

For pattern and description see Supplement, No. XII, Fig. 3 and 10.



CHILD'S LACE COLLAR WITH RIBBON.

For pattern and description see Supplement, No. XII, Fig. 3 and 10.



CHILD'S LACE COLLAR WITH RIBBON.

For pattern and description see Supplement, No. XII, Fig. 3 and 10.



CHILD'S LACE COLLAR WITH RIBBON.

For pattern and description see Supplement, No. XII, Fig. 3 and 10.



CHILD'S LACE COLLAR WITH RIBBON.

For pattern and description see Supplement, No. XII, Fig. 3 and 10.



CHILD'S LACE COLLAR WITH RIBBON.

For pattern and description see Supplement, No. XII, Fig. 3 and 10.



CHILD'S LACE COLLAR WITH RIBBON.

For pattern and description see Supplement, No. XII, Fig. 3 and 10.



CHILD'S LACE COLLAR WITH RIBBON.

For pattern and description see Supplement, No. XII, Fig. 3 and 10.



CHILD'S LACE COLLAR WITH RIBBON.

For pattern and description see Supplement, No. XII, Fig. 3 and 10.



CHILD'S LACE COLLAR WITH RIBBON.

For pattern and description see Supplement, No. XII, Fig. 3 and 10.



The first kind of the funeral service of a suddenly wealthy colonial is generally a *demure* cloud of that silk, however, is usually a perquisite of the class. From the midst of this a dashing and most dissipated class of transient inhabitants (if they can be so called) proceeds. The performers, varying from eight to sixteen in number, are dressed in long *hyperbolic* robes, with various light hats, something like the starched roof of a summer-house on a very small scale. All of them have either a straight wooden

or a pair of symbols, with which they produce the noise above mentioned. These musicians are immediately followed by a band of crickets, bearing musical instruments, for the grave is not dug behindhand, according to our usage. These fellows also carry packages of crickets, which they light with joss sticks, and scatter broadcast around. The object of this is to drive evil spirits away by the noise; and certainly if the spirits descend here, or come of leaving, one would think it ought to have the desired effect. Immediately succeeding the crickets, in two, sometimes three, ranks, come the blind men—always women—dressed in variable robes and wearing veils of white (the color for Chinese mourning). These men move all with their hands, and give every external manifestation of extreme woe, expressing such cries from time to time. This howling, intermingled with the bawling of the crickets and the howling of the women, produces a kind of sounds of which the description is more indelible than the reality.

After the musicians generally come three or four priests, whose robes bear a striking resemblance to those of the *Wan* or *Chiao* of the Buddhists. As much to the grave their mission appears to be to cast down little slips of red and paper inscribed with various mantras in Chinese; these are called "joss papers," and the idea of scattering them about is, that should the devil, emboldened by the noise of the crickets, attempt to approach the deceased, he will be sure to be attracted by these joss papers, and will say to make himself acquainted with their contents; and thus he is sure to get into the way, and thus he is sure to get into the way, and thus he is sure to get into the way.

It is difficult to imagine a more single superstition than this; yet the faith of the Chinese is so deep that these joss papers will check at least the approach of evil spirits in some degree of shaking. Their whole idea appears to be that the noise to the grave is kind through with hands.

Around now a perfect valley of crickets and a cloud of joss papers cover the body, borne ground on bamboo-poles by six or eight coolies. The coffin for which it is enclosed is made of some light-colored wood, of a very plain

or a pair of symbols, with which they produce the noise above mentioned. These musicians are immediately followed by a band of crickets, bearing musical instruments, for the grave is not dug behindhand, according to our usage. These fellows also carry packages of crickets, which they light with joss sticks, and scatter broadcast around. The object of this is to drive evil spirits away by the noise; and certainly if the spirits descend here, or come of leaving, one would think it ought to have the desired effect. Immediately succeeding the crickets, in two, sometimes three, ranks, come the blind men—always women—dressed in variable robes and wearing veils of white (the color for Chinese mourning). These men move all with their hands, and give every external manifestation of extreme woe, expressing such cries from time to time. This howling, intermingled with the bawling of the crickets and the howling of the women, produces a kind of sounds of which the description is more indelible than the reality.

After the musicians generally come three or four priests, whose robes bear a striking resemblance to those of the *Wan* or *Chiao* of the Buddhists. As much to the grave their mission appears to be to cast down little slips of red and paper inscribed with various mantras in Chinese; these are called "joss papers," and the idea of scattering them about is, that should the devil, emboldened by the noise of the crickets, attempt to approach the deceased, he will be sure to be attracted by these joss papers, and will say to make himself acquainted with their contents; and thus he is sure to get into the way, and thus he is sure to get into the way, and thus he is sure to get into the way.

It is difficult to imagine a more single superstition than this; yet the faith of the Chinese is so deep that these joss papers will check at least the approach of evil spirits in some degree of shaking. Their whole idea appears to be that the noise to the grave is kind through with hands.

Around now a perfect valley of crickets and a cloud of joss papers cover the body, borne ground on bamboo-poles by six or eight coolies. The coffin for which it is enclosed is made of some light-colored wood, of a very plain

or a pair of symbols, with which they produce the noise above mentioned. These musicians are immediately followed by a band of crickets, bearing musical instruments, for the grave is not dug behindhand, according to our usage. These fellows also carry packages of crickets, which they light with joss sticks, and scatter broadcast around. The object of this is to drive evil spirits away by the noise; and certainly if the spirits descend here, or come of leaving, one would think it ought to have the desired effect. Immediately succeeding the crickets, in two, sometimes three, ranks, come the blind men—always women—dressed in variable robes and wearing veils of white (the color for Chinese mourning). These men move all with their hands, and give every external manifestation of extreme woe, expressing such cries from time to time. This howling, intermingled with the bawling of the crickets and the howling of the women, produces a kind of sounds of which the description is more indelible than the reality.

After the musicians generally come three or four priests, whose robes bear a striking resemblance to those of the *Wan* or *Chiao* of the Buddhists. As much to the grave their mission appears to be to cast down little slips of red and paper inscribed with various mantras in Chinese; these are called "joss papers," and the idea of scattering them about is, that should the devil, emboldened by the noise of the crickets, attempt to approach the deceased, he will be sure to be attracted by these joss papers, and will say to make himself acquainted with their contents; and thus he is sure to get into the way, and thus he is sure to get into the way, and thus he is sure to get into the way.

It is difficult to imagine a more single superstition than this; yet the faith of the Chinese is so deep that these joss papers will check at least the approach of evil spirits in some degree of shaking. Their whole idea appears to be that the noise to the grave is kind through with hands.

Around now a perfect valley of crickets and a cloud of joss papers cover the body, borne ground on bamboo-poles by six or eight coolies. The coffin for which it is enclosed is made of some light-colored wood, of a very plain

or a pair of symbols, with which they produce the noise above mentioned. These musicians are immediately followed by a band of crickets, bearing musical instruments, for the grave is not dug behindhand, according to our usage. These fellows also carry packages of crickets, which they light with joss sticks, and scatter broadcast around. The object of this is to drive evil spirits away by the noise; and certainly if the spirits descend here, or come of leaving, one would think it ought to have the desired effect. Immediately succeeding the crickets, in two, sometimes three, ranks, come the blind men—always women—dressed in variable robes and wearing veils of white (the color for Chinese mourning). These men move all with their hands, and give every external manifestation of extreme woe, expressing such cries from time to time. This howling, intermingled with the bawling of the crickets and the howling of the women, produces a kind of sounds of which the description is more indelible than the reality.

After the musicians generally come three or four priests, whose robes bear a striking resemblance to those of the *Wan* or *Chiao* of the Buddhists. As much to the grave their mission appears to be to cast down little slips of red and paper inscribed with various mantras in Chinese; these are called "joss papers," and the idea of scattering them about is, that should the devil, emboldened by the noise of the crickets, attempt to approach the deceased, he will be sure to be attracted by these joss papers, and will say to make himself acquainted with their contents; and thus he is sure to get into the way, and thus he is sure to get into the way, and thus he is sure to get into the way.

It is difficult to imagine a more single superstition than this; yet the faith of the Chinese is so deep that these joss papers will check at least the approach of evil spirits in some degree of shaking. Their whole idea appears to be that the noise to the grave is kind through with hands.

Around now a perfect valley of crickets and a cloud of joss papers cover the body, borne ground on bamboo-poles by six or eight coolies. The coffin for which it is enclosed is made of some light-colored wood, of a very plain

Fig. 2.—Collar with Velvet Ribbon.—Front.—(See Fig. 1.)

Fig. 2.—Collar with Velvet Ribbon.—Front.—(See Fig. 1.)

Fig. 2.—Collar with Velvet Ribbon.—Front.—(See Fig. 1.)

Fig. 2.—Collar with Velvet Ribbon.—Front.—(See Fig. 1.)

Fig. 2.—Collar with Velvet Ribbon.—Front.—(See Fig. 1.)

Fig. 2.—Collar with Velvet Ribbon.—Front.—(See Fig. 1.)

Fig. 2.—Collar with Velvet Ribbon.—Front.—(See Fig. 1.)

Fig. 2.—Collar with Velvet Ribbon.—Front.—(See Fig. 1.)

Fig. 2.—Collar with Velvet Ribbon.—Front.—(See Fig. 1.)

Fig. 2.—Collar with Velvet Ribbon.—Front.—(See Fig. 1.)

Fig. 2.—Collar with Velvet Ribbon.—Front.—(See Fig. 1.)

Fig. 2.—Collar with Velvet Ribbon.—Front.—(See Fig. 1.)

Fig. 2.—Collar with Velvet Ribbon.—Front.—(See Fig. 1.)

Fig. 2.—Collar with Velvet Ribbon.—Front.—(See Fig. 1.)

Fig. 2.—Collar with Velvet Ribbon.—Front.—(See Fig. 1.)

Fig. 2.—Collar with Velvet Ribbon.—Front.—(See Fig. 1.)

Fig. 2.—Collar with Velvet Ribbon.—Front.—(See Fig. 1.)

Fig. 2.—Collar with Velvet Ribbon.—Front.—(See Fig. 1.)

Fig. 2.—Collar with Velvet Ribbon.—Front.—(See Fig. 1.)

Fig. 2.—Collar with Velvet Ribbon.—Front.—(See Fig. 1.)

Fig. 2.—Collar with Velvet Ribbon.—Front.—(See Fig. 1.)

Fig. 2.—Collar with Velvet Ribbon.—Front.—(See Fig. 1.)

Fig. 2.—Collar with Velvet Ribbon.—Front.—(See Fig. 1.)

Fig. 2.—Collar with Velvet Ribbon.—Front.—(See Fig. 1.)

Fig. 2.—Collar with Velvet Ribbon.—Front.—(See Fig. 1.)

Fig. 1.—Collar with Velvet Ribbon and Flowers.

Fig. 1.—Collar with Velvet Ribbon and Flowers.

Fig. 1.—Collar with Velvet Ribbon and Flowers.

Fig. 1.—Collar with Velvet Ribbon and Flowers.

Fig. 1.—Collar with Velvet Ribbon and Flowers.

Fig. 1.—Collar with Velvet Ribbon and Flowers.

Fig. 1.—Collar with Velvet Ribbon and Flowers.

Fig. 1.—Collar with Velvet Ribbon and Flowers.

Fig. 1.—Collar with Velvet Ribbon and Flowers.

Fig. 1.—Collar with Velvet Ribbon and Flowers.

Fig. 1.—Collar with Velvet Ribbon and Flowers.

Fig. 1.—Collar with Velvet Ribbon and Flowers.

Fig. 1.—Collar with Velvet Ribbon and Flowers.

Fig. 1.—Collar with Velvet Ribbon and Flowers.

Fig. 1.—Collar with Velvet Ribbon and Flowers.

Fig. 1.—Collar with Velvet Ribbon and Flowers.

Fig. 1.—Collar with Velvet Ribbon and Flowers.

Fig. 1.—Collar with Velvet Ribbon and Flowers.

Fig. 1.—Collar with Velvet Ribbon and Flowers.

Fig. 1.—Collar

LADIES' AMUSEMENTS.

NOT one lady in five hundred just glances over for any game or sport in the world in men care for these things. Most women care, indeed, for social pleasures, with all their hangings on the affections, on amusements, and on vanity; but a game of any sort, for the game's own sake, or a sport in which she should have no companion, are little or nothing to an ordinary woman. She has got over the love of such toys before she leaves the school-room. No preference for billiards over croquet would weigh for a moment against the consideration that her partner at the one game was more agreeable than her partner at the other. But village school-boys have been able more interest for her than a row on the river. Even a woman society given up to pleasure will generally be found to value her pleasures merely a holder to her social necessities for herself—or, still more commonly, for her children. In a word, except in the case of women with a strong dash of the mercenary element in their disposition, there is hardly such a thing as to be seen at a grown-up lady thoughtfully eager about any pleasure of the kind we are speaking of, for its own sake. On the other hand, as we all know, there are thousands of gentlemen to whom a solitary day's fishing or shooting offers the same genuine delight which a school-boy feels with a top or a kite. The reason for the contrast can only be that ladies can not work, and therefore can not play. It is not because they are more serious-minded and earnest than men that they do not care for amusements which men love, but because



FIG. 1.—HOOF SKIRT WITH TUCKINGS AND DOUBLE FLUENCE.
For pattern and description see Supplement, No. XV, Figs. 20-22.

they are too commonly shut out from all serious and momentous work, and therefore they have no appetite for it. Just as the brother comes home as hungry as a hawk from his farm or his office, while the sister, who has been dawdling about all day and drinking tea, has no relish for dinner, so during the whole course of their lives the men pass through a series of beautiful amusements; the women, like a horse which is never harnessed, never springs back. In a word, it would be hard, we think, to find a disinterested man regarding the sex as the foremost one of Alexander Pope—

"His, come to business, come to pleasure next;
But every woman is at heart a kite."

Of course, to these observations it will be objected that there is not class of pleasures which most women do love with great gravity—namely, the pleasures of society. But, in truth, the apparent exception in the rule is an exception at all; for, as we have said, women seek society chiefly for other reasons beyond the immediate entertainment of the hour. The serious exclusion of the "ladies," whose eighteen-year-old and older members are entirely out of the sphere of short ball-rooms, has probably got in her pretty little head some considerations regarding partners, to who should understand which would probably estimate slightly her genuine enjoyment of what Aristotle



SKIRT FOR GIRLS FROM 10 TO 12 YEARS OLD.
For pattern and description see Supplement, No. XX, Figs. 45-46.



FIG. 2.—HOOF SKIRT WITH TUCKINGS AND DOUBLE FLUENCE.
For pattern and description see Supplement, No. I, Figs. 1-3.



FIG. 2.—HOOF SKIRT WITH TUCKINGS AND DOUBLE FLUENCE.
For pattern and description see Supplement, No. I, Figs. 1-3.



FIG. 1.—HOOF SKIRT WITH TUCKINGS AND DOUBLE FLUENCE.
For pattern and description see Supplement, No. I, Figs. 1-3.

to avoid matters by introducing new forms of busy idleness, or adding interest to disinterestedness, or glorifying the emptiness of post-positiveness? Shall the elegant lover be set forth as the "curiously paradoxical" of the modern Eve? or shall we gaze on the innumerable victims of double amusements on the lonely, lectured woman to which all her energies should soar? Is croquet-work, or earlier wicket, or post wicket and primal amusements, to be looked on as her life's young dream? Or must we change our point of view, and consider the supervision of an apartment or the nurture and education of gay persons as the crown of female glory?

It sounds rather paradoxical, but our method would be just the opposite of all this. We should give ladies work to do, in the first place. If it were only that, in the second, they might enjoy play. And work, of course, we mean—work that has some object and purpose beside the mere satisfaction of the hour, wherein women are valuable Triangulans. There is an age up to which almost any thing a girl does may stand for work. Her may range made at her piano, or book-carrier, or available over some of writing-table, and in such case the other side is allowing herself, or, at least, may occasionally suppose she is doing so. But all this generally collapses in a few years when it is not led to something tangible and solid, to giving pleasure to somebody, to earning money, to teaching a child, to writing for publication. When such parents are not satisfied, few girls are more deplorable than that of well-meaning women going on into middle life trying still to—

"Keep up their practice in playing with vanity and self-praise."
Their parents, keeping to the end in-

ment in them as they found it twenty years before, but vaguely sensible that what they accomplish is neither art nor literature, nor even well be so; that no one wants it, and that they are only despoiling themselves with a momentary idleness in doing what is as much like real painting, music, or literature as a house built by a child out of sticks and pebbles is like the real dwelling of human beings. Two such exceptional cases we know, who went on to the close of long lives with many amazing acquirements, learning languages, and going through other educational processes, such as copy-books might have recorded along with Schol's manuscript in writing some other day; entered in our history in the following dialogue:

"Well, you have come lately from ——. How are the C's girls?"
"Oh, pretty well. I now them both. They are as strong as any could expect at their age."
"True! true! They are not young. As matter, now, must be getting on?"
"Yes. I should say she must be eighty, if she's a day; and her sister is only a few years short of it."

"Well, well! One can't live forever—"
"Poor girls! poor girls!"

These "girls" of fourscore were at that moment diligently studying Italian; whether for the purpose of talking it in the next life to Ulysses and Dante, we can not guess; in any case, the fact was not very likely to improve their lives, though a three-



ERASMO FROST.

For pattern and description see Supplement, No. XXII, Figs. 47-48.

TOUCHERS OF DENSITY AND TENDRILS.
For pattern and description see Supplement, No. XXII, Figs. 47-48.

Word called "the money down," and had rather inclined to exclaim:—

"A mighty man,—but not without a plan!"
That companion dance who provides our best personal dinner-table, and apparently overflows with every enjoyment of the hour, has really gone to the trouble and cost of her entertainment not for that hour's pleasure to herself, but because it was to dispose that she should give such a party to So-and-so, and because she wanted to make A acquainted with B, and to get C to walk on to D about

E. Only when we reach the region of really good intellectual talk do we shake ourselves free of each double motive, because then only is society a pleasure capable of being enjoyed for its own sake, and, in fact, often no other interest beyond the high and refined mental stir of the moment. About the option of such elevated pleasure is open but in our lady in few limited, requiring, as it does, a happy consistency of education and ability with outward conditions pecuniary, social, and, above all, respectable, such as can only occur exceptionally in one out of a dozen human lives.

How is all this to be remedied? Shall we try



PUCK WITH HARPER.

For pattern and description see Supplement, No. XXII, Figs. 47-48.

